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"I am the Alpha and the Omega, the beginning and the ending;
the one who is, and the one who was, and the one who is coming
the all powerful."

"To him that overcometh will I give to eat of the hidden
manna, and I will give him a white stone, and in the stone a
new name written."

RUBAIYAT GEMS

Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
About it and about; but evermore
Came out by the same door where in I went.

There was the Door to which I found no Key;
There was the Veil through which I might not see;
Some little talk awhile of Me and THEE
There was — and then no more of THEE and Me.

Then of the THEE in Me who works behind
The Veil, I lifted up my hands to find
A Lamp amid the darkness; and I heard
As from Without — "THE ME WITHIN THEE BLIND!"

Strange is it not? that of the myriads who
Before us passed the Darkness through,
Not one returns to tell us of the road,
Which to discover we must travel, too.

I sent my Soul through the Invisible,
Some letter of that After-life to spell;
And by and by my Soul return'd to me,
And answer'd, "I myself am Heav'n and Hell."

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread — and Thou
Beside me singing in the Wilderness —
Oh, Wilderness were Paradise enow!

Ah, my Beloved, fill the Cup that clears
To-day of past Regret and future Fears;
To-morrow! — Why, To-morrow I may be
Myself with Yesterday's Sev'n thousand years.

—OMAR KHAYYAM

SUBCONSCIOUS

The viewless tie which binds the earth and sun
Resembles that which chains my soul to thee
Forever holding us in unison
Yet keeping us apart eternally.

—WILLIAM E. S. FALES

The SOLAR AGENT subsists by two contrary
forces—attraction and projection, 1st, at the center,
2d, at the surface. By this dual form all is created
and preserved. Its motion is a rolling up or an
unrolling which is successive and indefinite—sim-
ultaneous and perpetual, by spirals of opposite
movements which never meet. So the sun attracts
and repels all planets.

To be acquainted with the movement of this
terrestrial sun in such a manner as to be enabled to
take advantage of its currents and direct them, is
to have accomplished the Great Work and to be
master of the world. Armed with such a force,
you make yourself adored; the crowds will believe
you are God.—Eliphas Levi.

MESSAGES FROM URANIA. II

REUBEN-AQUARIUS.

Thou art the first that didst rejoice
Thy mother Leah's heart.

"Behold, a Son!" she cries,
"The Lord spares my affliction."

Thou shalt abide thy mother's friend
To stimulate the love
Of Jacob, with dodaim
Discovered in the wheat fields.

Of Israel's strength and excellency,
Thou, the beginning art.
In form thou'lt not endure—
Thy substance is unstable.

Thy father's bed of frozen earth,
That holds the ruddy glow
And heat of Autumn's sun
Is changed in putrefaction.

Humiliated by thy act,
In sackcloth and in dust
Old Jacob lies entombed
And waits the resurrection.

In darkness thou wilt marvels work,
For birth comes out of death;
And life is but to form
New seed in all perfection.

Within the Earth there is a Sol
And Reuben is the star
That has magnetic power
To raise the Sol in glory.

The name REUBEN is generally translated,
"See, a son!" from Leah's exclamation at his birth.

There is something hidden in *Reu*, which
comes out in the Greek *rho*, "flowing," and in Ger-
man *Reue*, "repentance." In Gen. 38:12 *Reu* is
translated "a friend." Reuben is a friendly off-
spring of a moist, flowing nature, who from his
action will seem to cause his parents much grief.
This can only be appreciated by one who has wit-
nessed the strange metamorphoses incidental upon
this unique birth.

To get the fundamental idea of all these ancient tales it is necessary to understand how and why they originated. They were invented by the sons of a noble, ancient race who thus inoculated legend with truth and set it floating among the common people, knowing that it would never cease to be repeated, and that in this way the truth would be preserved forever. And not preserved merely, but would shine out as a guiding light at every step of the world's progress.

The fact that some few in modern times have awakened to a perception of the real meaning of this wonderful truth which for thousands of years has been mentally eclipsed, is an unmistakable evidence that we are approaching the harvest of the ages.

The exalted beings from which the present race sprang now occupy a higher sphere of life-expression. As parents they watch and guide their rising children, leading them on step by step, training them in the school of many lives until they, too, shall have power to take their flight with angels.

Reuben in this old tale is the Aquarius of astrology. In this latter term his nature is revealed as aqueous, hence he is termed the "Water-bearer;" though, as perceived by the natural eyes, one would say that *the water bore him*, because he is a certain potency concealed in water.

He is called a "Man," because he is the Mind, or active principle of nature—the very same principle that, in the building of king Solomon's temple, appears as Hiram, the widow's son.

Going back to Genesis, 38:8, you will find him designated as *Onan*, the second son of Judah.

He is the "Strong One" whom God slew, because he spilled his seed upon the ground.

This is the very same defilement that Jacob complains of (Gen. 49:4). *Onan* "dies," but his seed (which is virtually Judah's vitality) comes forth finally through Judah's instrumentality as *Pharez*, an occult name for the White Work of Fire—typified by the blossoms of June, and *Zarah*, the Red work of Fire, expressed in the blushing fruits of autumn. (Gen. 38:29-30.)

We trace this clearly by the "scarlet thread" (verse 28). This *Onan* is the *On kai erkomenos*, the One Existing who comes (Rev. 1:8); so that Reuben is *Onan*, the first aspect of *On*.

In *Onan*, personified as REUBEN, we see the pouring rains of February by which the earth turns black thus maturing and vitalizing the hidden seed that it may spring into the new birth.

In *On* actualized, we see the nitrous element operating to produce all the fruits of the seed-time and harvest.

The sign of Aquarius shows two watery elements in solution, but not united.

When the Liquid Stone of Aquarius shall have passed through the colors—zodiacal signs—we may write upon it, *Basileus basilon kai Kurios kurion*, KING OF KINGS AND LORD OF LORDS.

(2) The time has come for this great human-divine orchestra, that for ages has been repeating changes on the same theme, to take up the study of a new score.

Superstition and fear, intolerance and bigotry, lust for wealth and love of power, passion and hatred—these are the *leit-motifs* that have been wringing tears of anguish from the hearts of men, whose modulations have brought bitterness and whose climaxes have made mad.

Aquarius, he with flowing locks and eyes like stars, has stepped forth and touched the harp of truth. A magic note resounds. A new Vibration, like a wave of tremulous love-light, permeates the Ether. From distant Urane's sphere it comes, pregnant with psychic power.

It touches the wonder-babe, slumbering within the bosom of Gaea. The world becomes conscious of the birth of a New Song. It is an old theme with a new setting, and its everlasting name is Love.

ALCHEMY IS IT

WITH the re-awakening of interest in the subject of Alchemy, many writers are rising up to explain that it is all a fancy and a fraud.

This is the old, old story that never ceases to be repeated. Crucify the truth! Away with it! And those first and foremost in the prosecution are always those popularly accounted as "wise men" and leaders of thought.

Look at it, whenever and however you may, purely intellectual research either leads men wholly astray, or makes them impervious to the influence and illumination of the higher intuitional reason.

But it does seem strange that any true investigator would peremptorily condemn anything that he has not thoroughly investigated. And even so, other investigators may follow who will succeed where he has failed.

For this reason it is wise, yes, diplomatic, to not go on record as an *anti* of anything.

I am aware that Alchemy has been set down by the learned (?) as a pseudo-science, but simply because they have failed to grasp the reason and rationale of the thing.

But the true alchemist is much in the position of the "man with the hen." The whole world may laugh at him and deny that chickens come from eggs, but he can afford to let them laugh, because—he has a laugh coming.

Opinions do not count against practice, nor theory against demonstration.

Alchemy, instead of being a pseudo-science, is well entitled to be called the *only* science, and would be so considered if it were understood in all its bearings; and as for being a myth, or delusion, it is no more so than raising peaches or roses.

In fact our horticulturists are all working along alchemical lines, although they may not know it.

Nor is it a spiritual idea in the sense our modern metaphysicians would have us understand. (3)

It is spiritual in the exact sense that camphor and nitre are spirits, or that various gases are spiritual.

That is to say, it is *not* supernatural or supernatural. If you regard the growing of the grass before your very eyes as a spiritual process, then Alchemy is spiritual.

But why should I spend my time correcting the logs of other tars. They will steer as they choose. It is an old story, that of Galileo, how the world or its representative wise men tried to force him to admit that the earth stood still.

Not many years ago they were giving an exhibition of the telephone (then a new thing) on the street in Cincinnati. People were gathering about it more or less timidly and curiously.

When it began to talk in a soft, squeaky voice, a burly fellow in the crowd called out, "O, come off, they've got a feller hid under there!"

Well, we know now that he was hid, sure enough; and, though he still remains hid, he has become a right handy and much admired "feller" all the same.

Alchemy (from Chaldaic *al*, God, and *cham*, the Sun) did not originate in Arabia as generally supposed, but in Egypt. Alchemy and Magic are synonymous terms, and it is only ignorance and charlatanry that has given them a "black eye."

Perhaps the fact that this Art is arcanelly associated with *Heliogabalus*, or the black stone, is the reason why it has come to be known as the "black art."

Like the pure religion of Christ, the original Idea has had many fantastic versions and distortions.

Alchemy is supposed to mean the art of *making* gold and silver. In one sense it means this and in another it does not.

No true Alchemist ever claimed to make gold outright. He merely sought to discover a principle of unification and rectification of existing elements. This discovery was called the *Alkahest*, which is the universal solvent and perfecting principle of the seed latent in all the metals.

According to the alchemical dicta, there is, properly speaking, but one metal, viz, Gold.

All other varieties of metals are Gold in a more or less imperfectly digested state.

The composite principles of all metals are precisely the same. They are three, and in lieu of better names are called Salt, Sulphur and Mercury.

It is unnecessary, I hope, to say that other than the common substances known by these names are here designated.

To define these principles by a name, is as impossible as to define God, Christ or Spirit by name. The names are meaningless until they can be sensually apprehended in some manner.

What do such words as Akasha, Ether, Soul,

Atom, One, mean? They are names applied to purely intellectual concepts and yet all known science, physical and metaphysical, rests upon them.

The church, itself, is founded upon the assumption of three in one—Unity, expressed as a trinity. But this is a mystery which no theologian attempts to explain.

You ask what it means and you get a pious shake of the head with the admonition that "such deep mysteries of God were never intended to be inquired into!"

The clergy do not understand this simply because they persist in spiritualizing natural facts and objects.

What does the writer mean in the text, 1 John 5:5, which in the Greek original reads as follows: "For there are *three* which testify; the *air* and the *water* and the *blood*, and these three are in ONE?"

Surely he is not referring to disembodied spirits or supernatural entities.

John, whoever he was, was an alchemist and was speaking of the very objects he mentions and nothing else.

All the stories of the Bible, the Garden of Eden, the Flood, the Wanderings of the Israelites etc., are all purely alchemical, and as clear as day to the practical alchemist.

Take that seemingly absurd legend of Joshua's making the Sun and Moon stand still, and that other of the Whale swallowing Jonah. The Rev. Talmage and others stoutly maintain that they are true literal facts, while the scientific world laughs at the puerility of them.

The Alchemist knows that they are true, but not at all as the theologians imagine.

The Sun and Moon (Sol and Luna) are the philosophical names of the two most common substances found in alchemical laboratories, and if you should ever meet an alchemist who has not seen Sol and Luna in still conjunction for twelve hours (months) you may set him down to be no alchemist.

As for Jonah's exploit, it is a matter of daily occurrence.

All mythological tales, without exception, find their full and reasonable explanation in alchemy and nowhere else.

To divest religion of its superstition and give to it a true natural basis is considered by the average religionist as impious; while by the metaphysical speculators of the Newer Thought, who, like their Christian Fathers, have but renamed their imaginary ideal, it is regarded as lowering or belittling the Almighty.

But when one sees God before his very eyes working marvels, like changing a bit of common carbon into the purest diamond, or ordinary mercury into shining gold, he becomes enraptured, and for the first and only time an adorer of the Divine. Especially as, having solved the mystery of the BELOW, his mind is then opened to perceive the real

grandeur and infinite beauty of the ABOVE. You often see pictures of the old alchemists on their knees before their vases.

They have reason to be, for they are demonstrating by scientific methods what the religionist can never hope to gain through his vain and empty prayer, viz., The Unity of the human and divine Mind.

Jesus said, "When thou prayest, enter into thy closet, and when thou hast *shut the door*, pray to thy Father which is *in secret*; and thy Father which seeth in secret shall reward thee openly."

It is not said what you are to do after you have shut the door.

For over nineteen hundred years people have been slowly learning to "shut the door"—occasionally. Most of them stand wide open, at all times and in all places. The door is the mouth. Secrecy is the first condition. A word to the wise is sufficient. James says, "Faith without *works* is dead." What are the works? The alchemist alone knows.

For the first time in perhaps three hundred years some really valuable instruction is being put out on the subject of Alchemy.

France has been eagerly devouring it for some years. England has also become greatly interested. The wave has just struck America and given it a shock. Let those who imagine it a fad akin to palmistry, spiritualism, theosophy, hypnotism [for the remainder of the "unholy arts" see "Science and Health"] go on declaring "there is a feller hid somewhere."

While the farmer was getting his gun, the birds got the cherries.

THE ART OF BREATHING

THE subject of Artistic Breathing is attracting considerable attention throughout the world. Some make it a hobby, others consider it a fad.

A large number of people pay no attention, whatever, to breathing, regarding it as one of the voluntary acts of Nature, manifestly capable of taking care of itself.

That the act is inseparably connected with the phenomenon of life expression on this plane at least, is apparent to all, and naturally suggests an inquiry in thoughtful minds as to what the real relation is between breath and life.

It is noteworthy that the word *pneuma* signifies in Greek both breath and spirit, and that spirit itself is but the Latin *spiritus*, meaning breath.

The idea has long been held that there is in some mysterious way, an intimate relation existing between spirit and breath.

The important question arises, is there any reason to believe that breathing has anything to do with spiritual development?

I think that it has been clearly demonstrated that it has. Arthur Waite says, "There is an interior and spiritual Virgin in every man through whom he can work upward to Divinity, and can

(4) ascend to the invisible elements of his own undying Pneuma."

Many people pooh-pooh this idea and think the assumption most ridiculous, which only shows that they have never investigated the subject practically or they would know better.

And some who have investigated it do not seem to have come to any very practical conclusions. For example, a celebrated pedagogue of breathing recently published this as THE result of his researches in breathing, after many years of careful practice and laborious observation:

Said he, "I for one believe strictly in natural breathing: To gain the best results I just go out early in the morning, when the air is fresh and pure, and raising up both arms inhale four deep breaths. This gives me power and buoyancy for the duties of the entire day."

Mirabile dictu! Profound philosophy! Seriously, professor, may I ask, why *four*? And were these four to be inhaled consecutively or alternately with exhalations as in the usual manner? And, excuse me, did you take any *other* breaths after these four?

Wonderful art! Who can longer doubt the efficacy of *natural* deep breathing, when we find a man subsisting a whole day upon four solitary deep inspirations taken in the early matin watch!

Now, the fact is, while breathing undoubtedly is a "natural" process which we have either inherited from a long ancestry, or ourselves learned to make automatic through an extended series of reincarnations, there is demonstrably a chance for science and art to step in and produce some special results quite foreign to any attained by the *natural* suction method.

Here, you "natural breather," if you doubt me, come and let us interrogate the artist, Jean de Reszke, who has his breathing apparatus under such perfect control that he earns applause from the American public to the actual value of twenty dollars per minute, aggregating to \$100,000 or more for a season's performance. Do you, Jean, breathe perfectly natural? "Oh, yes," says Jean, as he tosses off a sixteen bar cadenza of runs and trills and has breath enough left to walk half a block, go into a cafe and order his breakfast *a la carte*, leaving our professor of the "natural," gasping method quite aghast, and actually holding his own breath out of sheer astonishment and sympathy.

According to Thomas Vaughan, "Nature is the Voice of God, not a mere sound or command, but a *substantial, active breath*, proceeding from the Creator and penetrating all things."

It is only ignorance that ignores art of any kind. The true scientist is he who learns the art of controlling natural elements.

To use an illustration, One man sees a little stream flowing down the mountain side and he exclaims: Oh, this lovely natural expression of the

all-divine! It will flow on and on and naturally become augmented till it reaches the great sea. Then nature will draw it up naturally into her bosom and return it in white-winged vapors to its source again, and so it will go on forever. Oh, wonderful nature!" Just below is *another* man who says, "Fine water power!" And he sets to work, dams it up, has it irrigating his ranche and running his machinery; *after* which it may be released for all he cares to go on its way, poetically, to the sea if it likes. One of these men is a poet in his head, the other a poet in fact; for the true poet is a maker, a creator, an artist, one who does not dream only but who goes to work and utilizes natural forces for practical ends.

Art is a miracle worker. All miracles are the result of art. Nature is the eternal force of God poured out bounteously; Mind is the moulder and shaper of this force, bringing it into new and more varied expression. Every art exists seemingly, to some extent, in opposition to natural laws, but it is so only because we but imperfectly understand the scope of natural law.

Within man's reach there are occult powers of which, at present, he has hardly dreamed, and these are largely hidden, too, within that envelope which we designate as the breath.

Speaking of air, Eugenius Philalethes says: "This is no element, but a certain miraculous Hermaphrodite, the cement of two worlds, and a medley of extremes. This is the sea of things invisible; for all the conceptions in the bosom of the superior nature wrap themselves in this tiffany before they embark in the shell. I should amaze the reader if I did relate the several offices of this body, but it is the magician's back door, and none but friends can come in at it. The air is the envelope of the life of our sensitive spirit, our animal oil, the fuel of the vital, sensual fire, without which we cannot subsist a minute."

"Breathe upon these slain that they may live," is an occult expression which means nothing short of physical transformation. The whole process of physical redemption is through the redeemer, spirit. Right here is where art comes in as the means for effecting this salvation.

It is not simply a method of common respiration; that is only a preliminary step in control. It is the "digestion" of the breath, if I may use the expression, the transmutation of the breath into a new force which you may call magnetism if you choose. By some it has been called Vibration, and some have even qualified the vibration as sexual.

Vibration, however, is in itself but the mode of motion or action of this force. All physical phenomena are reducible to the same expression, vibration.

This vibration is not oscillatory as might be inferred from the word, but spiral, and in its movement cyclonic. Its projection under control of

the will, is in straight lines. The realization or sensation is instantaneous at either end of the intervening medium. Time and space are elements not to be considered. Two people on opposite sides of the earth are connected by this force as closely as if hands were clasped—ay, *more* closely, for they become as one.

Can this art be learned? Most certainly. Has it any connection with the sun, moon or planets? Not consciously, except with the sun, moon and planets *within one's own organism*.

The *Sol* and *Luna* here must be in conjunction, which is to say the positive and negative forces of the individual must be called into responsive interaction to make this current manifest. Its direction is determined by the will. Its power and control are proportioned by the understanding of the operators, as much depending upon the receiver as upon the sender. You cannot talk to a man over a phone unless he is giving close attention at the other end of the wire.

The development for this is largely a cultivation of the intuitive power, by which the person or object is consciously brought within the radius of psychic vision.

This power is practically the power of the Holy Ghost—the Whole Breath. So long as you sin against, or *miss* the understanding of this power, attainment is impossible. This is the one Truth to understand. The New Birth itself is embraced in it.

Did not Jesus say in his reply to Nicodemus on this important theme? "The Spirit breathes where it will, and thou hearest its voice (sound) but thou knowest not whence it comes, or where it goes; *thus it is* with every one who has been born of the spirit (breath)."

Whence originates this spirit which breathes and has a voice? Nicodemus knew not "whence it came," but Jesus knew well. This was not the only bit of important revelation in this conversation that was purposely withheld, that is to say, occultly veiled.

He who has truly been born again knows, among other things, the Nature of the New Breath, and that the birth itself is intimately associated with the breath, as the words themselves show.

This subject is one of vital importance to the human race. He who ignores it is on the outermost rim of the great fly-wheel of universal progress. He who studies it is likely to find deep treasures buried within the heart of the universe.

[This paper will be followed by others on the subject of Tone Production, and its influence on character, together with original ideas and methods of special interest to all singers and talkers.]

If anything affects your eye, you hasten to have it removed; if anything affects your mind, you postpone the cure for a year.—Horace.

SAY NOT, THOU SHALT NOT

ONE of the most difficult things to do is to cast out of the life equation, the factor of evil.

The method adopted by the Salvation Army to drive it out with a big drum differs not materially from that of the Medicine Man beating his tom-tom, and in between these two singularly similar expressions of civilization and savagery we have the powers of the Church and State, established and maintained for the one avowed object of expelling evil.

The signal failure of all these efforts to accomplish the object sought should be sufficient evidence that there is something wrong with the operative principle or method of attack.

For the thing called evil proves to be hydra-headed. Cut off one head, and a hundred others spring out in its place.

Christ came to propose a remedy for evil: "RESIST NOT EVIL" was the purport of his message. Who has interpreted the meaning of that message? Surely not Christianity, and surely not Christian Science, for the latter only renames the devil and uses essentially the same method of exorcism as the orthodox church.

Right here is where the logic of Christian Science gets loose, a thing it is frequently accused of doing.

It declares evil to be a non-entity, a no-thing, and still it insists on drawing a picture of the belief in the no-thing—and then it beats the tom-tom.

A few of the New Thought writers seem at one moment to grasp and at another to lose sight of the true idea of evil.

This is evinced by the numerous, I might almost say encyclopedic dissertations on diet, exercise, hygiene, together with various rules and creeds laid down in which there is a very copious admixture of the "Thou shalt not." In all this discussion evil is clearly recognized either as an entity or an adverse condition, and methods are proposed to drive it out. Same old tom-tom, same old bass drum brought right into higher ethics.

Now, I'm going to tell you what I have found evil to be, viz., *The best thing in the world.*

If there are two things, evil and good, then they are husband and wife, and, of course, you know I'll say the wife is to the good—but that, after all, is paying her the least compliment.

Hermes said, "God is all good, man is all evil." What does he mean?—He means that God is a name for the latent and man for the expressed energy of the world.

Every active thing is evil, every passive thing is good. It may take some thinking to straighten this out, especially since neither condition can exist apart from the other, and we can only judge of either by its excess, or result, plus or minus.

To illustrate my meaning more fully, take the

very common practice of drinking spiritous liquors.

This is a thing regarded by our moralists in general as the greatest curse on earth, and the united prayers of thousands of earnest people ascend to heaven, or somewhere, daily, to mitigate and abolish this dreadful curse. Some pray, others use an ax. But the monster laughs and grows apace.

Now, I am sorry to be obliged to differ so radically with such a vast number of real good people, but I am bound to state the truth of my convictions, that there is a principle hidden in Wine which, in itself, is the world's greatest blessing. Without this very principle life, itself, would be impossible. It enters in some form into the composition of every living thing. It is an active, aggressive force, the transformer of conditions and states of being.

Understand, it does not need to be taken in Wine, or ardent spirits *except*—when the body is in a certain crude, dense, unrelaxed condition. Then there will arise normally a demand for an extra amount of this burning thing, in order to break down, soften and prepare the body for the reception of a higher vibrational energy.

To get the full force of my meaning, you must grasp the thought of immortality, of prenatal existence as well as post mortem existence.

You must understand that man individually, his ego, *atman*, spiritual principle, I care not what you term it, abides; and that he comes up into higher and higher expression through the agency and offices of the vehicle called body—not one body merely, but a million or more, all as consciously alike as the bodies of yesterday, today and tomorrow. These bodies which virtually are *one*—death being only a sleep—must be changed from the base mud where it began to something ethereal, marvelous. The Bible clearly says that this transformation is effected by *fire*.

Many advanced thinkers have believed this to be the fire of the air, oxygen, and so it is—one pole of it; but the other resides in matter brought up from the earth in various foods; etc. One pole of this force is just as essential as the other if polarization is to be effected.

The fire I speak of exists to a wonderful degree and in a very concentrated form in Wine. It is this magnet that attracts its complement in man's constitution and constitutes the drawing power of Wine, or other alcoholic drinks.

As a nation, as a race, we are passing through just this crucial or burning test, and Wine is doing the work as nothing else can do it. For see, if anything else could do it better, it would be the thing desired, and would be available to satisfy the desire.

You may apply this reasoning to tobacco, to opium, to sex-usage, to every so-called evil that affects society today.

You may trace this unfoldment in the ordinary

life of a single individual through the various planes of musical expression. It begins in the desire to dance—a thing abhorred by real good people.

It goes from the legs to the arms and inclines to play the piano, the organ, the violin. This is now fairly respectable but it did not use to be so. At last it finds its expression in the singing voice which, thank heaven, has never been suppressed except in isolated cases where it sang its serenades too close to the garden-wall or too early in the matin watch.

The transformation of all these evil, or active things, Wine, Women and Song—all expressions of the one thing—shows forth ultimately as character.

Laying all present prejudices aside, let us compare two distinct social types: One, the real goody-goody man, who is conventional, prim, austere, well-dressed, pious; the other, a very bady-bady man, who is lawless, loose, rollicking, ragged, profane, and you will find much to admire in the latter that you are not apt to find in the former. He has the better heart, he is true, he is not a hypocrite. If a needy woman goes into a saloon full of such men, she is likely to get not only sympathy but substantial aid; whereas, if she appeals to one of the other class, she gets a reference to the Red-Tape Society, run by others of the same ilk, who cross-examine her character while her babies starve.

Jesus chose the wine-bibbers for his associates and uttered his most scathing denunciations against that other class, the whited sepulchers that walk and sit in high places.

What I desire to show by these illustrations is that condition and environment are not merely passive results but active agents in evolution.

The influence of the so-called bad associations and practices is like the showers of spring, melting the frozen soil and making it possible for the diviner seed to take root and spring up.

In some future incarnation the self-consciously good man of this age will appear on earth in the role of the bad man, for he will have progressed; while the bad man of the present will have passed on up among the angels, for he is nearer heaven than he knows or than many of his contemporaries give him credit for.

This brings to mind the thought of one woman who has been brought intuitively to see this truth. She has written a little book called "Transformation of Evil," in which she advocates that the cure for intemperance is not to see the evil in it; and she teaches that when the inebriate raises the glass to his lips he should THINK THE THOUGHT OF GOOD, right into the very liquor.

Transform the thought, you transform the act. There is a great truth in this principle. By it we climb the golden stairs to the very throne of Glory.

Say not, Thou shalt not,
But rather let thine invocation be,
God bless the de'il that blesses me.

NOTICE—I am sorry to say that the mail-robbers have started in on our route. There have been several abstractions of money from letters the past month. This is a new experience for me, as I never before lost a cent in this way.

Please remit hereafter by Postal Note which saves putting some poor fellow in temptation by which ultimately he is sure to lose his job.

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